

# THE NEW Amberola Graphic

SPRING 1973

No. 5

## CANADIAN VICTOR

By James Tennyson

Previous articles in The Graphic concerning the Canadian Berliner records have interested me very much, and I feel that I can add to the information already presented.

The Canadian buyer of the period from about 1917 on had a wider selection of Victor records available than his "American cousin."

The entire Victor catalogue was available plus additional Canadian series. The 1918 catalogue had a blue section grafted to the end of the standard American edition which bore the following heading:

### Special Catalogue of popular

Canadian, English and Scottish Selections  
Not Included in the White or Pink Sections

Made by  
Favorite Canadian and British Artists and Recorded  
in London and Montreal

Consisting of

Famous British Ballads, Famous Scottish Airs

Selections by Famous British Bands

Favorite Canadian Selections

Popular and Humorous Songs

A heading which was flamboyant if nothing else.

There are listed several series of records.

1) 110,000 series, 12 inch single sided, purple label selling at \$1.50. This series was of English origin and featured the Band of the Coldstream Guards, The Mayfair Orchestra, Harry Lauder, and other musical comedy stars of London.

2) 100,000 series, 10 inch purple label, single sided, selling for 90¢. This again was an English series, and featured H. M. Scots Guards Band, The Black Diamonds Band, along with other regimental bands and musical comedy stars.

3) 120,000 series, 10 inch double faced, black label selling at 90¢. This was made up of British popular records. The best known singer in the series was Stanley Kirkby.

cont. p. 3

Mr. Tennyson is one of our readers and resides in Brigden, Ontario. This article is comprised of 2 letters we received from him since our last issue. Because the information is so extensive we asked for his permission to compose an article on the Canadian Victors from his correspondence.



Spring, 1973

THE NEW AMBEROLA GRAPHIC

Issue No. 5

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We encourage all readers of The Graphic to submit advertisements, but we reserve the right to reject any ad which does not seem in good taste for this publication. For quarter, half and full page ads, please include an ad copy set up exactly as you wish it to appear.

RALPH ERROLLE ON PERFECT -- PRELIMINARY RESEARCH

by Bill Bryant

At a barn sale some time ago I acquired the following:

Perfect 12067-A Charles Cinway: "Just a Girl That Men Forget"  
matrix N-70251-1 (issued as Pathe 021039A)  
12067-B John Ralph: "Love (My Heart is Calling You)"  
matrix N-70252-1 (issued as Pathe 021039B)

"Charles Cinway" is, as is quite commonly known, an assumed name of Lewis James. The reverse of the disc puzzled me, as it was a common practice for Perfects of this vintage to bear a false artist credit, but the name Ralph was not in the least familiar to me. After hearing the side, I also noticed a similarity to a voice with which I was acquainted. Suddenly, coupling the voice with the name, it became clear--the singer was really Ralph Errolle! He's best known for his Edison Diamond Discs, chiefly ballads and operatic arias and duets. I had never associated his name with Perfect, although he did make at least one disc for Gennett.

Based on the aural comparison and the similarity of the pseudonym to his real name, I'm convinced that the singer really is Errolle. Now what I'd like to do is to establish what, if any, other titles he may have recorded for Pathe-Perfect, either under his own name or that of "John Ralph." If anyone reading this has any such discs in his collection, I'd greatly appreciate it if you could send me full information (label credits, matrix numbers, composers, etc.) so that I may tabulate this data. Hopefully I'll be able to prepare a discography of Errolle that can be published here in the future. Any help I receive will be fully credited when the material is published.



CANADIAN VICTORS (cont. from p. 1)

- 4) 130,000 series, 12 inch double faced, black label selling at \$1.50. This was the 12 inch counterpart of the 120,000 group.
- 5) 216,000 series, 10 inch double faced, black label selling at 90¢. I shall examine this series later.

A series of patriotic records was issued in the 1920's on a 245,000 series. I have no material on these, but I have one record, an address by King George V and Queen Mary.

Canadian Red Seal Records were also issued, featuring Clara Butt on two series, 183,000 and 03000, both 12 inch and selling for \$3.50.

Mark Hambourg, the distinguished Canadian pianist, appeared on 177,000 12 inch series, selling for \$2.00.

Kirby Lunn, dramatic soprano, was represented on an X3200 (10 inch) and X03200 (12 inch) series.

I believe that all of these were recorded in England.

Records were also offered in French. The French section was headed by an announcement of "Records Victor" made by "des celebres artistes de Vaudeville Parisien." These appeared on the previously mentioned 120,000 and 130,000 series plus a 60,000 10 inch double sided, exclusively French group. Records were listed by a certain "M. Chevalier" which I expect was Maurice. Yvette Guilbert was the only other internationally known artist in the French series in the 1918 listing.

Returning to the 216,000 series, it carried a black label at first and bore the legend "His Master's Voice" and at the bottom "Berliner Gram-O-Phone Co. Limited." They sold for 90¢ as did the Victor releases. These had the word "Victor" beneath "His Master's Voice" and at the bottom one was informed that they were "manufactured in Canada from Victor Talking Machine Company's matrices licensed in Canada under its trade mark 'Victor' appearing hereon." This statement did not appear on "His Master's Voice" releases.

Around 1920 all popular 10 inch series' labels were changed to dark blue. The price for Canadian issues rose to \$1.00, but later was reduced to 85¢, the same as "His Master's Voice" Victor releases.

About 1924 the Berliner Gram-O-Phone Company became the Victor Talking Machine Company of Canada Limited. At this time a newly designed label came into use which reduced the size of "His Master's Voice" and increased the size of "Victor." The colour remained blue for a short time but in 1925 was changed to black. From this time on, all popular issues, Canadian or American, bore the same label, and only differing catalogue numbers indicated the Canadian series. This label, incidentally, was used by the Victor company and later R.C.A. Victor until 1946 or 1947.

Many, although not all, of the 216,000 series were recorded in Montreal. The recording technique differs from that of contemporary accoustical Victors.

The studio is quite dead, and the orchestral sound is more primitive than on American issues. The voice, however, is usually very well recorded, and is louder and more "forward" than on Victors. This is especially noticeable on Henry Burr's Canadian records.

Dance records are loud and vibrant, and not inferior to the more mellow sounding Victors, merely different. As a comparison, they sound more or less like Brunswick records of the same period.

The series was continued into the electrical era, but I have only seen one issue, a record to commemorate the 60th anniversary of Canadian Confederation in 1927.

The artists seen to be mainly Canadians. Gus Stone was billed



as "The Canadian Cohen" by the catalogue. Prof. Joseph Dumais was announced as a "well-known Montreal French Elodutionist." Lieutenant Gitz-Rice was a composer of several popular songs including "Dear Old Pal of Mine" and I believe he had a hand in "K-K-K-Katy." Albert Plunkett and "Red" Neuman, both prominently featured in Canadian issues, were members of the "Dumbells." This group was originally a Canadian entertainment unit in France during W I. They reorganized after the war, and with their leader, Capt. M. W. Plunkett, toured Canada and were the first Canadian show to play on Broadway. They were extremely popular and their records sold extremely well in Canada. Even if they couldn't sing very well their records are entertaining.

Since the entire Victor catalogue was available in Canada, it can be seen that two or sometimes even three versions of the same selection were offered by one company. For example, "Peggy O'Neil" was offered by Billy Murray on "His Master's Voice" Victor and Billy Jones on "His Master's Voice."

Another interesting aspect of the Canadian industry is that certain U.S. issues bearing the standard American catalogue numbers would appear with just "His Master's Voice" on the label as if they were Canadian series. Perhaps these were different "takes" of selections than were issued in the U.S.

After introduction of electrical recording a group of records were issued which were remakes of older acousticals. These kept their old catalogue numbers plus a prefix 1. Thus 17782, "Whispering Hope" and "Abide with Me" by Olive Kline and Elsie Baker was remade as 117782. These, as far as I can tell, were never issued in the States, although they must have been recorded there.

I understand from what I have read, in The Fabulous Phonograph, From Tinfoil to Stereo and so on, that the introduction of electrical recording by Victor was a rather hushed up affair. I understand the official announcement wasn't until 1926. As soon as electricals were issued in Canada, however, the labels bore a large V.E. process announcement. There were articles describing the process in Nov., 1925 newspapers.

I don't know when the 216,000 series was ended but it was undoubtedly the last Canadian one to go. I expect the depression in the 30's was the end of this interesting bit of Canadian recording history.

We are in hopes of compiling the complete list of the 216,000 series, numbering over 500 items, for publication at some future time.

The studio is quite hard, and the orchestral sound is more direct than in American studios. The voice, however, is usually very well recorded, and is louder and more "forward" than in Victor's. This is especially noticeable on early Canadian records. Some records are loud and vibrant, and not inferior to the more recent Victor records, nearly identical. In a comparison, they sound more or less like the best records of the same period. The better was contained in the electrical era, but I have only seen one issue, a record to compare the 20th anniversary of Canadian Confederation in 1927. The records seem to be mainly Canadian. Our album was titled



# JOHN McCORMACK

by John Busconi  
(continued)

Continued in this issue is the numerical listing of McCormack's Victor Records. The column at the right indicates the double-faced numbers of those selections kept in the catalogue when Victor began issuing double-faced Red Seal Records.

If you still have the last issue of The Graphic, please add the title "Sospiri miei, andate ove vi mando" to number 64333. The double-faced number 938 should also be added to 64304 and 64305.

64431	- Avourneen	none
64432	- Mary of Argyle	740
64433	- Bon Bolt	747
64434	- A Drean	759
64437	- Funiculi, Funicula (with Male Chorus)	751
64440	- The Moon Has Raised Her Lamp Above (with Werrenrath)	3024
64478	- It's a Long, Long Way to Tipperary (with Male Chorus)	896
64495	- Until	750
64496	- Evening Song (Lanier-Hadley)	760
64497	- When the Dew is Falling	789
64498	- Morning	none
64499	- The Vacant Chair (with Male Chorus)	896
64532	- Sing! Sing! Birds on the Wing	782
64543	- A Little Bit of Heaven	768
64546	- Forgotten	761
64549	- Venetian Song	786
64559	- The Old Refrain	752
64578	- Parted	757
64599	- Then You'll Remember Me	747
64603	- Dreams	761
64604	- Your Eyes	777
64605	- Little Boy Blue	769
64606	- Cradle Song 1915	752
64622	- The Sunshine of Your Smile	783
64623	- Love, Here is My Heart!	771
64630	- Tommy Lad	769
64631	- When Irish Eyes are Smiling	788
64634	- The Star-Spangled Banner (with Male Chorus)	none
64635	- Ireland, My Sireland	756
64666	- Eileen	753
64694	- There's a Long, Long Trail	766
64696	- Keep the Home-Fires Burning	766
64699	- Any Place is Heaven if You are Near Me	741
64712	- Crucifix (with Reinald Werrenrath)	3024
64726	- The Lord is My Light	744
64732	- The Rainbow of Love	778
64733	- The Trumpet Call	none
64741	- Send Me Away with a Smile	none
64773	- God Be With Our Boys To-night	none
64778	- Little Mother of Mine	755
64785	- Dear Old Pal of Mine	755
64787	- Love's Garden of Roses	774
64791	- When You Come Back and You Will Come Back	none

(To Be Continued)



## COLLECTORS' RECORDS

by  
M. Bryan

Victor 18105 - If I Knock the "L" Out of Kelly - Marguerite Farrell  
By the Sad Luana Shore

Columbia A2040 - If I Knock the "L" Out of Kelly - " "

Marguerite Farrell recorded one of her hits from "Step This Way" for both Columbia and Victor. The other tune from the show, "By the Sad Luana Shore," was rendered by Campbell and Burr for Columbia. The Victor supplement, which announced the record in September, 1916, stated:

Miss Farrell, the Victor's latest acquisition from the field of musical comedy, has scored a great success with Lew Fields' production of "Step This Way," a revised edition of "The Girl Behind the Counter," which had a very successful run some years ago.

This popular comedienne has had a varied career in vaudeville, light opera and grand opera—and now has found a new field for her talents in Victor Records.

### ANNOUNCEMENT

The New Amberola Company is proud to announce to its patrons the fact that it has decided to make an entry into the field of phonograph reprints.

The directors of the firm have searched through their file of authentic phonograph literature. After much thought they have decided that the initial offering will be a high quality exact reprint of the catalogue of "Famous Columbia Records" for June of 1897.

This handsome reproduction is printed on durable paper and consists of twelve information filled pages. We, of the New Amberola Company, recommend the purchase of this booklet to those who have brown wax records from this period in their collections. Selections are arranged by artists, allowing the collector a truly positive way of identifying a recording artist and catalogue number.

We are, without reservation, confident this reproduction will appeal to all Graphophone devotees. The type is remarkably clear and sharp. It is true to the original in every detail - even the unusually large 6 1/4 by 9" size.

This invaluable source of information will be rushed to you upon the receipt of 75¢. (Price includes postage and handling.)

If, upon receiving the catalogue, you do not acclaim this offer to be a thoroughly clear and faithful reprint, well-worth its cost, simply return the publication to us and your money will be cheerfully refunded at once.



## DIRECTIONS FOR ASSEMBLING AND OPERATING THE SEVEN-INCH HAND GRAMOPHONE

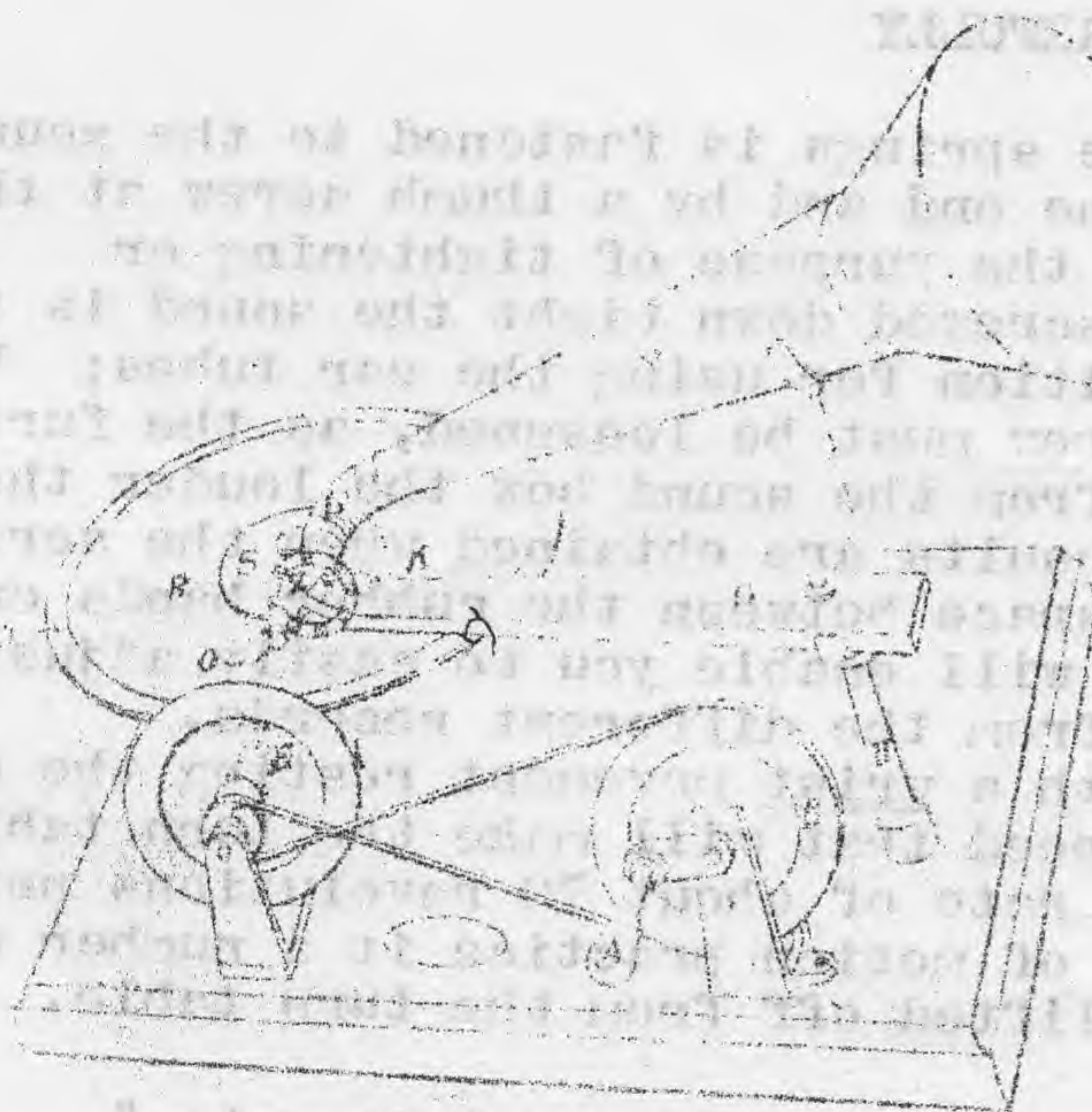
BERLINER GRAMOPHONE CO.

1026-1028 Filbert St.

Phila., Pa., USA

(Note: Text of these 1896 Berliner instructions has been furnished by George Blacker.)

1st. Screw handle "A" (right handed) on the shaft of the wheel "E" tight to the hub, without using any unnecessary strain on the wheel "B". See that the small leather washer is placed upon the shaft before putting the handle on.



2nd. Place the elastic cord in the small groove on wheel "C" and in the large groove on wheel "B". If the elastic is not fairly tight, then cut it and tighten it, as the wheels will not move correctly with the elastic cord loose. Be particular and see that the cord is twisted as shown in the illustration.

3rd. Place the Revolving Table "D" in the standard; the underside of this table should rest lightly on the small rubber wheel "E"; turn

the handle and see if the table works easily. If not, the table is either too low or too high. This can easily be regulated with a screw driver by the small screw in the standard, which can be adjusted from the underside of the board. Raise or lower this screw until the table revolves easily by turning the handle.

4th. Place the rubber tube part of the arm "G" in the standard "E", resting the other end on the small standard provided for that purpose.

5th. Place the sound box "Z" through the ring at the end of arm "G", taking care that the small rubber ball "K" rests on top of the hard rubber piece at the end of the arm.

6th. Place the small bend "L" over the tube of the sound box "Z" through the hard rubber ring at the end of arm "G". Be careful not to press on the spring of the sound box in doing this.

7th. Place the horn "M" in the bend "L", resting the other end in the bracket provided for that purpose in arm "G".

8th. Place one of the needles in the hole "O" so that it lightly touches the rubber on the sound box "Z", and fasten same firmly with the thumb screw.

(over)



9th. Place one of the records "R" on the revolving table "D" and fasten it down firmly with the disc "S".

10th. Move the arm "G", which now holds the sound box horn and bend over until the needle rests either on the outside groove or the groove next to the outside of the rubber disc or "Record".

11th. Turn the handle "A" evenly so that the revolving table moves about 70 revolutions a minute, and the "Gramophone" will reproduce the words or music on the records. Do not get discouraged if the machine does not give best results at once, but go over these instructions again, and after a few minutes' practice you will get a perfect reproduction.

#### NOTE CAREFULLY

You will notice that one of the springs is fastened to the sound box by a small permanent screw at one end and by a thumb screw at the other end. This thumb screw is for the purpose of tightening or loosening this spring. When it is screwed down tight the sound is the weakest, and it must be in this position for using the ear tubes; but when the horn is used this thumb screw must be loosened, as the further the nut of the thumb screw is away from the sound box the louder the sound produced. The best average results are obtained when the screw is released enough to make a clear space between the rubber bands on the two springs. A little practice will enable you to easily adjust this so as to get the best results from the different records.

The handle should be turned with a wrist movement resting the elbow on the table and at a uniform speed that will make the turn table that holds the records revolve at a rate of about 70 revolutions per minute. To acquire this regularity of motion practice it a number of times with the lever and sound box lifted off from the turn table.

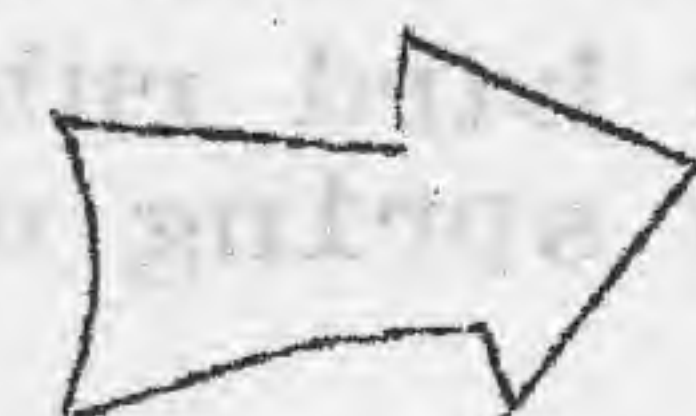
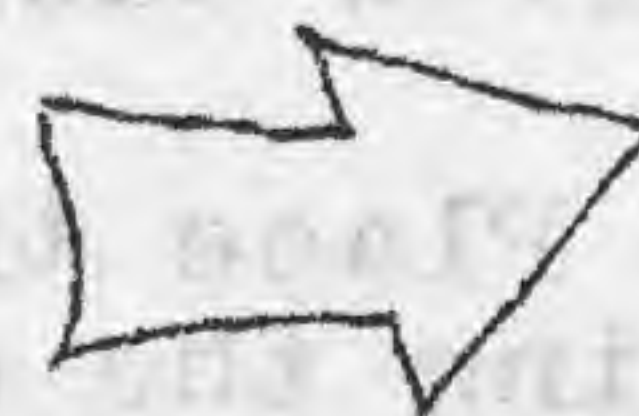
The conclusion of these instructions, "General Remarks," will be found in the next issue of The New Amberola Graphic.

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#### Edison Wax Amberols

The following three pages are for your listing of Edison Amberol Records. We recommend that you remove them and bind them separately in loose leaf or clamp-type binder; then restaple the remaining pages of The Graphic together.

Eventually the entire listing will be furnished to our subscribers.





225	- Love's Old Sweet Song	Whitney Brothers' Quartet
226	- Old Comrades March	United States Marine Band
227	- If I Only Had a Home, Sweet Home	Will Oakland
228	- Cupid's Telephone	Ada Jones and Billy Murray
229	- It Happened in Nordland - Selection	Victor Herbert and His Orchestra
230	- I Wonder if This Funny Little Boy Loves Me	Grace Cameron
231	- Scatter Seeds of Kindness	Edison Mixed Quartet
232	- The Dream of the Tyrolienne	Edison Venetian Trio
233	- B.P.O.E. - Elks' Song	Nat M. Wills
234	- Opeeche	New York Military Band
235	- The Sunny South	Edison Concert Band
236	- Burlesque Opera	Nat M. Wills
237	- The Bird on Nellie's Hat	Ada Jones
238	- Woodland - Selection	American Symphony Orchestra
239	- Won't You Come Over to My House?	Will Oakland
240	- How Sandy Proposed	Ada Jones and Len Spencer
241	- Faust - Ballet Music, Parts 1 and 2	Edison Concert Band
242	- Father Has a Tender Heart	Edward M. Favor
243	- The Old Rustic Bridge By the Mill	Ernest Pike and Peter Dawson
244	- Uncle Josh in a Photograph Gallery	Cal Stewart
245	- Nautical Airs	Alexander Prince
246	- For All Eternity	Alan Turner
247	- Woodland Whispers	American Symphony Orchestra
248	- Waiting	Edith Chapman
249	- Come Back to Erin	Ernest Pike and Peter Dawson
250	- Banjo Medley	Vess L. Ossman
251	- Two Grenadiers	Earl Cartwright
252	- Faust Waltz	American Symphony Orchestra
253	- Crown Diamonds Overture	National Military Band
254	- I'm Getting Ready for My Mother-in-Law	Edward Meeker
255	- The Teddy Bears' Picnic	American Symphony Orchestra
256	- Where the Sunset Turns the Ocean's Blue to Gold	Byron G. Harlan
257	- A Broken Heart	National String Quartet
258	- Ever of Thee	Ernest Pike and Peter Dawson
259	- Forgotten Melodies	Alexander Prince
260	- Ange d'Amour - Waltz	New York Military Band
261	- Confidence Waltz	New York Military Band
262	- Crenonia Waltz	New York Military Band
263	- Gypsy Baron - Treasure Waltz	New York Military Band
264	- Good Night Waltz	New York Military Band
265	- Superba Lancers - 1st and 2nd Figures	New York Military Band
266	- Superba Lancers - 3rd and 4th Figures	New York Military Band
267	- Superba Lancers - 5th Figure	New York Military Band
268	- Petunia Quadrille - 1st and 2nd Figures	New York Military Band
269	- Petunia Quadrille - 3rd and 4th Figures	New York Military Band
270	- Petunia Quadrille - 5th Figure and Waltz	New York Military Band
271	- To the Front Two-Step	New York Military Band
272	- Dixie Blossoms Two-Step	New York Military Band
273	- The Whitewash Man, Medley Two-Step	New York Military Band
274	- Dublin Daisies Two-Step	New York Military Band
275	- Lucky Moon Three-Step	New York Military Band
276	- Animation Schottische	New York Military Band
277	- Howd'y Hiram Barn Dance	Manuel Romain
278	- Just Some One	Digby Bell
279	- The Blind Boy in the Gallery	Whitney Brothers' Quartet
280	- Sally in Our Alley	Thomas Chalmers
281	- My Love, My Paradise	Ada Jones
282	- He's a Cousin of Mine	



283	-	My Faith Looks Up to Thee	Edith Chapman and James F. Harrison
284	-	When the Bell in the Lighthouse Rings	Gus Reed
285	-	Stars and Stripes Forever March	Sousa's Band
286	-	Just Plain Folks	Ada Jones and Male Chorus
287	-	Little Nemo - Selection	Victor Herbert and His Orchestra
288	-	How She Gets Away With it is More Than I Can See	Grace Careron
289	-	Flanagan and Harrigan	Steve Porter and Edward Meeker
290	-	Gypsy Airs	Albert Spalding
291	-	Grandma's Mustard Plaster	Murray K. Hill
292	-	Waiting and Watching for Me	Harry Anthony and James F. Harrison
293	-	Eglantine Caprice	United States Marine Band
294	-	Pansies Mean Thoughts, Dear, and Thoughts Mean You	Manuel Romain
295	-	A Thousand Leagues Under the Sea	Gus Reed
296	-	Lasca	Edgar L. Davenport
297	-	Just Before the Battle, Mother	Will Oakland and Male Chorus
298	-	He Leadeth Me	Edison Mixed Quartet
299	-	Wedding Dance Waltz	American Symphony Orchestra
300	-	The Song I Heard One Sunday Morn	J. F. Harrison & Edison Mixed Cho.
301	-	Run, Brudder Possum, Run	Arthur Collins and Byron G. Harlan
302	-	Carnival of Venice	Olivotte Troubadours
303	-	My Old Kentucky Home	Knickerbocker Quartet
304	-	Georgia Barn Dance	New York Military Band
305	-	Angels from the Realms of Glory	Edison Concert Band
306	-	When the Evening Bells are Chiming Songs of Auld Lang Syne	-
			Manuel Romain
307	-	Bach's Air	Victor Herbert and His Orchestra
308	-	Down Where the Big Bananas Grow	Arthur Collins and Byron G. Harlan
309	-	Life's Highway	Ada Jones with Male Chorus
310	-	The Bride of the Waves	Herbert L. Clarke
311	-	In the Garden of My Heart	Reed Miller
312	-	The Golden Wedding	Ada Jones and Len Spencer
313	-	The Gay Hussars - Selection	American Symphony Orchestra
314	-	Good Luck, Mary	Billy Murray and Chorus
315	-	The Garden of Dreams	Elizabeth Wheeler and Harry Anthony
316	-	Waltz Caprice (Siegel)	Samuel Siegel and Roy H. Butin
317	-	Paddy Duffy's Cart	Edward M. Favor and Male Chorus
318	-	Annie Laurie	Knickerbocker Quartet
319	-	Manhattan Beach and El Capitan Marches	Sousa's Band
320	-	In the Gloaming	Will Oakland
321	-	He Was a Wonderful Man	Ada Jones and Billy Murray
322	-	Medley of Country Dances	Eugene A. Jaudas
323	-	Strawberries	Arthur Collins
324	-	To Thee Waltz	New York Military Band
325	-	Washington Post and High School Cadets Marches	Sousa's Band
326	-	Redhead	Ada Jones
327	-	Annie Laurie and Home, Sweet Home	John F. Burckhardt
328	-	Ring o' Roses	Elizabeth Wheeler and Harry Anthony
329	-	The Bird with the Broken Wing	Edison Mixed Quartet
330	-	Mlle. Modiste - Ballet Music	Victor Herbert and His Orchestra
331	-	When You Were Sweet Sixteen	Manuel Romain
332	-	Gobble Duet from "The Mascot"	Elizabeth Wheeler and Harry Anthony
333	-	Monte Cristo Waltz	Jorda-Rocabruna Quintet
334	-	Don't Be an Old Maid, Molly	Byron G. Harlan
335	-	A Race for a Wife	Ada Jones and Len Spencer
336	-	Pique Dame Overture	Edison Concert Band
337	-	Down in Sunshine Alley, Sally	Billy Murray and Male Chorus
338	-	Flow Gently, Sweet Afton	Metropolitan Quartet
339	-	Berceuse de Jocelyn	Jean Schwiller



- |     |   |   |                                       |
|-----|---|---|---------------------------------------|
| 340 | - | From Time to Time   | Thomas Chalmers                       |
| 341 | - | Lead, Kindly Light  | Knickerbocker Quartet                 |
| 342 | - | Dollar Princess - Selection                                 | American Symphony Orchestra           |
| 343 | - | Emmaline  | Ada Jones and Billy Murray            |
| 344 | - | Maria Theresia March  | United States Marine Band             |
| 345 | - | The Rose of the World                                       | Victor Herbert and His Orchestra      |
| 346 | - | My Fretty Little Piece of Dresden China                     | Bessie Wynn                           |
| 347 | - | Amoureuse Waltz   | P. Frosini                            |
| 348 | - | Hello, Mr. Moonman, Hello                                   | Harvey Hindermeyer                    |
| 349 | - | The Homeland  | Harry Anthony and James F. Harrison   |
| 350 | - | The Huguenots - Benediction of the Poignards                | Sousa's Band                          |
| 351 | - | If I Had the World to Give You                              | Reed Miller                           |
| 352 | - | Juanita   | Metropolitan Quartet                  |
| 353 | - | When the Bloom is on the Cotton, Dixie Lee                  | Manuel Romain                         |
| 354 | - | Ireland Isn't Ireland Any More                              | Edward M. Favor                       |
| 355 | - | I Will Sing the Wondrous Story                              | Edison Mixed Quartet                  |
| 356 | - | Forosetta-Tarantella  | American Symphony Orchestra           |
| 357 | - | Pagliacci - Prologue  | Thomas Chalmers                       |
| 358 | - | Slip On Your Gingham Gown                                   | Arthur Collins and Byron G. Harlan    |
| 359 | - | In Cairo - Oriental Patrol                                  | New York Military Band                |
| 360 | - | That's the Doctor, Bill                                     | Billy Murray                          |
| 361 | - | Darkies' Jubilee  | American Symphony Orchestra           |
| 362 | - | I'm Glad I'm a Boy and I'm Glad I'm a Girl -                | Ada Jones & Billy Murray              |
| 363 | - | Medley of J. K. Emmett's Yodel Songs                        | George P. Watson                      |
| 364 | - | The Rifle Regiment March                                    | United States Marine Band             |
| 365 | - | Roses - Waltz from Suite, Rose of Shiraz                    | Sousa's Band                          |
| 366 | - | Put on Your Old Grey Bonnet                                 | Frederic Potter and Male Chorus       |
| 367 | - | Do They Think of Me at Home?                                | Manhattan Mixed Trio                  |
| 368 | - | Conversations   | Edward M. Favor                       |
| 369 | - | Badinage  | Victor Herbert & His Orch.            |
| 370 | - | Monologue on Married Life                                   | Murray K. Hill                        |
| 371 | - | There Were Shepherds  | Edison Mixed Quartet                  |
| 372 | - | White Wings   | Manuel Romain                         |
| 373 | - | Fantasie on Themes of Leonard and Paganini                  | Michael Banner                        |
| 374 | - | I'm a Woman of Importance                                   | Stella Mayhew                         |
| 375 | - | Lyna! Oh, Oh, Miss Lyna                                     | Arthur Collins and Byron G. Harlan    |
| 376 | - | Dreams  | Elizabeth Wheeler                     |
| 377 | - | American Students' Waltzes                                  | New York Military Band                |
| 378 | - | Davy Jones' Locker  | Gus Reed                              |
| 379 | - | Nearer My God to Thee                                       | Knickerbocker Quartet                 |
| 380 | - | I'll Be Cross, Arabella                                     | Jack Pleasants                        |
| 381 | - | Balmy Night   | Vienna Instrumental Quartet           |
| 382 | - | The Hat My Father Wore Upon St. Patrick's Day-              | Billy Murray & Male Cho.              |
| 383 | - | The Rube and the Country Doctor                             | Harlan and Stanley                    |
| 384 | - | King Karl March   | New York Military Band                |
| 385 | - | Entered Apprentice Hymn, "Behold How Pleasant and How Good" | -                                     |
|     |   |   | Edison Male Quartet                   |
| 386 | - | Fellow Craft Hymn, "His Laws Inspire Our Being"             | - Edison Male Quartet                 |
| 387 | - | Master Mason Hymn, "Let Us Remember in Our Youth"           | - Edison Male Quar.                   |
| 388 | - | Master Mason Dirge, "Solemn Strikes the Funeral Chime"      | -                                     |
|     |   |   | Edison Male Quartet                   |
| 389 | - | The Bonnie Blue Flag  | Polk Miller and His Old South Quartet |
| 390 | - | Laughing Song   | Polk Miller and His Old South Quartet |
| 391 | - | What a Time   | Polk Miller and His Old South Quartet |
| 392 | - | Water Melon Party   | Polk Miller and His Old South Quartet |
| 393 | - | Morning, Noon and Night in Vienna                           | National Military Band                |
| 394 | - | I'm Longing for the Old Days, Marguerite                    | Manuel Romain                         |
| 395 | - | That Mesmerizing Mendelssohn Tune -                         | Arthur Collins and Byron G. Harlan    |



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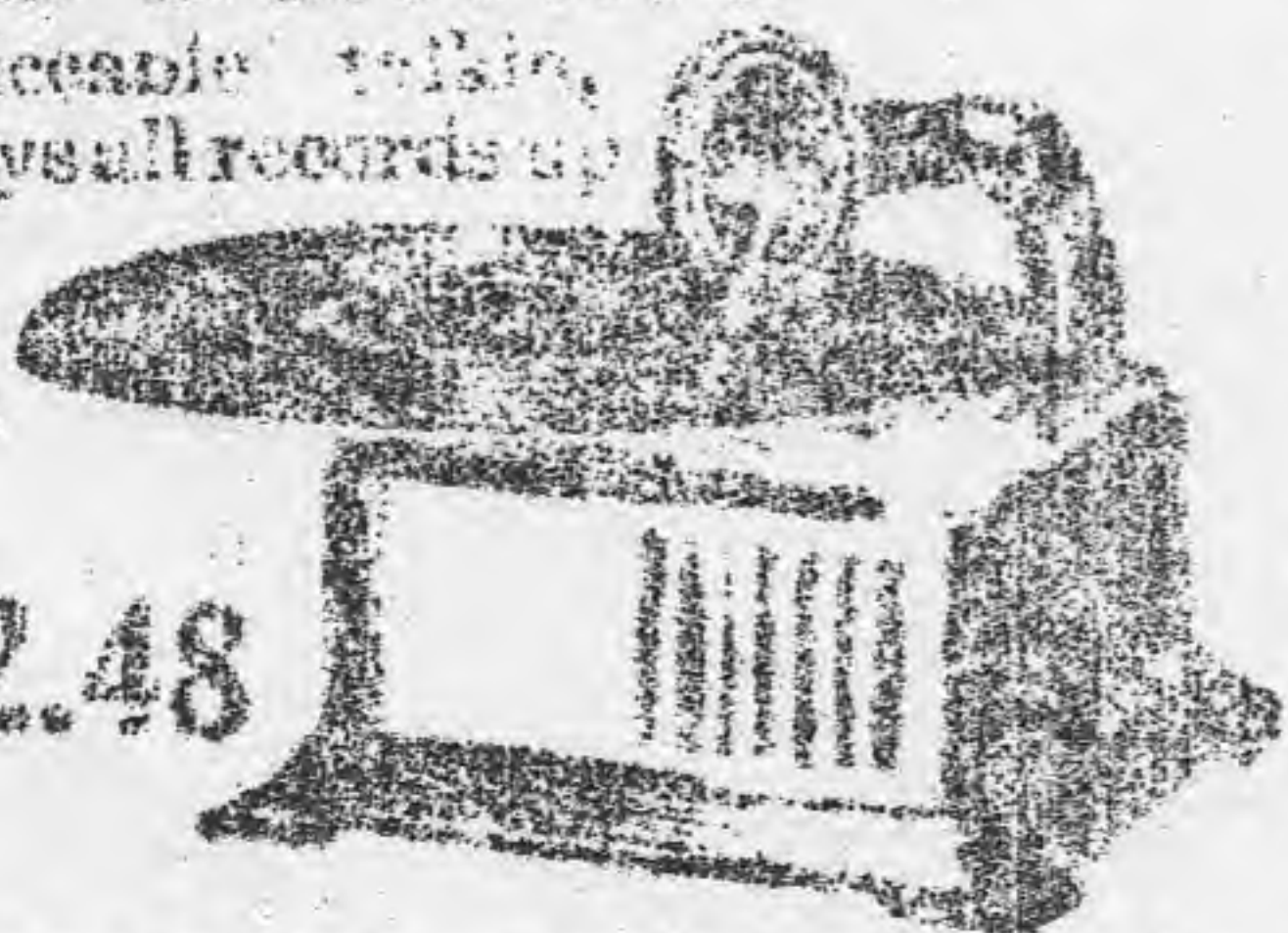
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## BIRD RECORDS ON PHONOGRAPH BRING UNSAVORY VISITORS

(Popular Mechanics - May, 1919)

An unintentional parody on the  
sport of luring seals with phono-  
graph music, as related in the March  
number of Popular Mechanics, was  
played in the Michigan woods last  
summer. In this case, however, the  
"sport" element was not apparent un-  
til time had softened the recollec-  
tion. A cottager from Chicago, fond  
of birds, set his phonograph on the  
bungalow porch to playing records of  
bird songs. Soon visitors began ar-  
riving from the woods - pretty black  
and white kitties, in ever-increas-  
ing numbers. Skunks are very fond  
of birds' eggs, and not afraid of  
anything. Naturally the concerts  
were discontinued.



## TUNEFUL TIPS

Conducted by  
John Euscemi

The writer has dipped into copies of The New Phonogram for original hints from the Edison company relating to phonograph repair and maintenance.

Mrs. C. S. of Rensselaer, N. Y., asked in August of 1906, "What is the best way to clean a sapphire?"

"Sapphires should be cleaned with a piece of corn pith so as to avoid scratching. Sapphires are attached with a special cement and it is important that they shall not be loosened by too much handling."

As an aid in dating your Edison the following short article from the November 1906 Phonogram will doubtless prove interesting to the reader...

### Only Name "Edison" on Cabinets

For several years the popular styles of Edison Phonographs have had the cabinets marked in large gold and black letters with words "Edison Gen Phonograph," "Edison Standard Phonograph," etc. Since most Edison Phonographs now occupy prominent places in homes, objection has often been made to the lettering as being too prominent. Consequently this lettering has been abandoned, and all Phonographs now being shipped from Orange bear only the name "Edison," printed in gold in imitation of Mr. Edison's own signature. This change very much improves the appearance of the cabinet."

In the August, 1907 issue, W.P.C. of Pleasanton, Kansas asked, "Will oil hurt the belt of the Phonograph?"

"Oil will positively ruin the belt on a Phonograph. Do not under any circumstances allow oil or any similar substance to touch it."

The Phonogram for May, 1906 contains a question from B.M. of Cossackie, N.Y. "Does it harm the Reproducer to play a Record with little holes in it?"

"It is safer no to do so."

(The next issue will contain more original Edison information.)

The New Amberola Phono. Co.  
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